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Martin Luther King Jr. Day The CMA is open Monday, January 15, to celebrate the life of a great American.



Performance Tom Welsh describes a percussive film score for the adaptation of a classic children's book.



Film John Ewing's offerings include Yasujiro Ozu's classic Noriko Trilogy.



Education Talks, classes, and hands-on activities.



New in the Galleries Recent additions to the permanent displays.

FROM THE DIRECTOR

Dear Members,

We were pleased in early November to host a delegation from the Kingdom of Cambodia in celebration of our exhibition *Beyond Angkor: Cambodian Sculpture from Banteay Chhmar*, assembled around a massive section of a 12th-century bas-relief lent to the Cleveland Museum of Art by the National Museum of Cambodia. The loan and exhibition represent the unique position of museums to lead the way in international cooperation and cultural interchange. The exhibition runs through January 7.

Closing one week later is the dazzling show *The Jazz Age: American Style in the 1920s*. These last weeks will be very crowded, so reserve your free member tickets early and allow a little extra time for parking.

Two articles in this issue describe new exhibitions drawn from our permanent collection. First, curator of prints and drawings Emily J. Peters gives us a tour of her new exhibition of works on paper by German Expressionists—an area that has long been a particular strength of the collection. This is Emily's first show since arriving here last year, and it's a knockout. Then Barbara Tannenbaum introduces a new show of photographs by Brett Weston, many of which came to the museum as a gift last year. Both exhibitions are opportunities to see objects that, because they are light-sensitive works on paper, of necessity spend most of their time in cool, dark storage areas.

The museum is pleased to present *Dana Schutz: Eating Atom Bombs* at the Transformer Station. This exhibition debuts a new series of paintings made by Schutz in the last year. After graduating from the Cleveland Institute of Art in 2000, Schutz went on to become one of the most influential artists of her generation. The article on page 10 offers a brief overview. Heidi Streaan previews other upcoming exhibitions in 2018 on page 12.

Finally, we introduce a team of innovative teachers who are exploring new ways to present the collection to our audiences, and we introduce our new department director of public programs Deidre McPherson, who is exploring new ways to bring audiences to the collection.

We look forward to an exciting 2018 and hope to see you here this winter!

Sincerely,

William M. Griswold
Director

Beyond Angkor From left: William Griswold, CMA director; Long Ponnasirivath, director general of administration and finance, Ministry of Culture and Fine Arts, Cambodia; Sonya Rhie Mace, CMA curator of Indian and Southeast Asian art; Kong Vireak, director, National Museum of Cambodia; and Bill Heidt, US ambassador to Cambodia



EXHIBITIONS

Graphic Discontent: German Expressionism on Paper Jan 14–May 13, James and Hanna Bartlett Prints and Drawings Gallery (101). This exhibition spans the period before and just after the First World War, when Expressionism mirrored the urgency, drama, and despair of world events, through more than 50 prints and drawings from the museum’s collection.

Dana Schutz: Eating Atom Bombs Jan 20–Apr 15, Transformer Station. Debut of new work by Cleveland Institute of Art alum Dana Schutz. Created mostly in the past year, the paintings reflect the turbulent political atmosphere in the wake of the 2016 US election.

Made possible in part by support from the Scott C. Mueller Family

Brett Weston: Photographs Jan 21–May 6, Mark Schwartz and Bettina Katz Photography Gallery (230). Drawn from the museum’s collection, this survey of four decades of Weston’s work debuts more than 40 photographs from the Brett Weston Archive that were donated in 2017.

Cord 812 Phaeton Roadster of 1937, produced by the Auburn Automobile Company in Connorsville, Indiana. In *The Jazz Age*

Eyewitness Views: Making History in Eighteenth-Century Europe Feb 25–May 20, Kelvin and Eleanor Smith Foundation Exhibition Hall. The vibrant, colorful paintings in *Eyewitness Views* allow us to witness some of the most impressive spectacles and dramatic events of 18th-century Europe.

This exhibition is co-organized by the Cleveland Museum of Art, the J. Paul Getty Museum, and the Minneapolis Institute of Art

Presenting Sponsor



With additional support from Tim O'Brien and Breck Platner

Beyond Angkor: Cambodian Sculpture from Banteay Chhmar Through Jan 7, Kelvin and Eleanor Smith Foundation Exhibition Gallery. This exhibition features an unprecedented loan from the National Museum of Cambodia: a wall section from the great royal temple at Banteay Chhmar, dating to around 1200. Works from the museum’s renowned collection of Cambodian art complement the loan.

Organized in cooperation with the Ministry of Culture and Fine Arts of the Government of the Kingdom of Cambodia

Made possible in part by gifts from two anonymous donors

The Jazz Age: American Style in the 1920s Through Jan 14, Kelvin and Eleanor Smith Foundation Exhibition Hall. After the First World War, the US became the leading marketplace for innovative architecture, interior design, decorative art, fashion, music, and film. *The Jazz Age* is the first major museum exhibition to focus on American taste in art and design during the dynamic years of the 1920s and early 1930s.

Presenting Sponsors



Marshall and Brenda Brown, Jane and Doug Kern, Bill and Joyce Litzler

Special Thanks

Barbara Deisroth, Sandra and Richey Smith, Howard Hanna Real Estate, Terry Kovel

Media Partner



Co-organized by the Cleveland Museum of Art and Cooper Hewitt, Smithsonian Design Museum, New York

Fashionable Mourners: Bronze Statuettes from the Rijksmuseum Through Feb 4, gallery 109. Four bronze mourners from the tomb of Isabella of Bourbon (1436–1465) are on temporary loan from the Rijksmuseum, Amsterdam, for the first time in North America.

Heritage: Wadsworth and Jae Jarrell Through Feb 25, Julia and Larry Pollock Focus Gallery. Inspired by the museum’s recent acquisition of Wadsworth’s *Heritage*, this exhibition features more than a dozen works by both artists from the mid-1960s to now, a stunning array of colorful paintings, sculptures, and textiles.

Rodin—100 Years Through May 13, Betty T. and David M. Schneider Gallery (218). Joining a worldwide series of major Rodin projects unified under #Rodin100, the CMA marks the centennial of the artist’s death with a display of works from the museum’s collection.

Made possible by the generous support of Anne H. Weil

William Morris: Designing an Earthly Paradise Through Nov 11, Arlene M. and Arthur S. Holden Textile Gallery (234). Vibrantly patterned woven, printed, and embroidered textiles join the museum’s collection of rare Kelmscott Press books in this exhibition exploring William Morris, the Victorian designer and poet who was a pioneer of the Arts and Crafts movement.

Presenting Sponsors: Emma and Cathy Lincoln

EXHIBITION

Graphic Discontent

The German Expressionists strove for spontaneity and unexpected results



Marsh Landscape c. 1930–35. Emil Nolde (German, 1876–1956). Watercolor; 34 x 45.5 cm. Bequest of Dr. Paul J. Vignos Jr., 2011.125. © Nolde Stiftung Seebüll, Germany

EXHIBITION

Graphic Discontent: German Expressionism on Paper

January 14–May 13
James and Hanna Bartlett Prints and Drawings Gallery (101)

The urgency, drama, and despair of world events are mirrored in the work of German and Austrian artists before, during, and after World War I (1914–18). The Expressionists—as they became known collectively—railed against traditional realism in art, associating it with an age of decadence and superficiality in society. Using condensed, abstracted visual forms and striking, sometimes dissonant colors, they wanted to startle, even to shock their audience into a state of heightened emotional awareness. *Graphic Discontent: German Expressionism on Paper*, composed of around 50 prints and drawings from the CMA’s outstanding collection, profiles the Expressionists’ quest for art that was emotionally and spiritually authentic just as Europe erupted into a devastating world war.

Emil Nolde’s watercolors, including *Marsh Landscape* from about 1930–35, and two others on

Emily J. Peters
Curator of Prints and Drawings

view, encapsulate the Expressionists’ focus on art that was direct, spontaneous, and immediate. Painting landscape around his home near the North Sea, Nolde used vibrant colors that transformed reality. He often “collaborated” with nature, sitting outside and letting snowflakes fall on the sheet to naturally moisten and manipulate his washes. Color, he stated, was his primary medium: the essential feature of his reaction to the world.

Nolde and other artists came together to form like-minded groups. In Dresden in 1905, Ernst Ludwig Kirchner, Karl Schmidt-Rottluff, and Erich Heckel founded Die Brücke (The Bridge), a name that reflects the members’ youthful drive to build a new future. Zealous and earnest, they shared studio spaces and sketched together, using friends and girlfriends as models, and taught themselves to concentrate on simplified forms and emotionally





Couple in Room, Nude Man with Woman 1915–16. Ernst Ludwig Kirchner (German, 1880–1938). Lithograph; 71.1 x 57.4 cm. John L. Severance Fund, 1991.24

compelling colors. They considered woodcuts as particularly suited to their search for authenticity; the artists also published their prints together in portfolios. Heckel's *Portrait of a Man*, from 1919 (facing page and cover detail), shows how the jagged angles and broad surfaces of a wood matrix simplify the features of a man's face while still maintaining a likeness. Considered a self-portrait, this woodcut was made well after Die Brücke's founding, when Heckel had returned from World War I an altered man: the sitter's green face is an indicator of his state of spiritual and physical trauma.

Another Expressionist group, Der Blaue Reiter (The Blue Rider), was founded by Vassily Kandinsky and Franz Marc in Munich in 1911. They believed that the natural world could provide a cure to a corrupt and ill society. Marc's 1914 woodcut, *Genesis II*, demonstrates the group's emphasis on harmony and color. Horses symbolize joyous rebirth as they emerge from a background of chaos and movement. This work was intended for an illustrated Bible; sadly, Marc's plans, and his dreams of a new society, were cut short when he was killed at the German front in March 1916.



Genesis II 1914. Franz Marc (German, 1880–1916). Color woodcut. Gift of the Print Club of Cleveland, 1959.228

Techniques that invited improvisation and promoted accidents in printing also appealed to the Expressionists. Ernst Ludwig Kirchner made the lithograph *Couple in Room, Nude Man with Woman* in 1915–16 when he was in the midst of training for the German artillery. He created unexpected and spontaneous results by spreading water mixed with turpentine on the surface of the lithographic stone to loosen his crayon drawing, which resulted in a grainy, spotted background. The yellow paper suggests artificial light and intensifies the emotion of this scene of two of Kirchner's close friends.

For some Expressionists, prints were a platform for making statements about Germany's social and political ills, especially after the war ended in 1918. Max Beckmann created the lithograph *Hell: The Street* in response to civil unrest, including the heavy street fighting that followed Germany's defeat. The caricatured faces and overpacked, stage-like composition portray the ideologues, the

Portrait of a Man 1919. Erich Heckel (German, 1883–1970). Color woodcut; 69.9 x 55.7 cm. John L. Severance Fund, 1991.109. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



war-maimed, the famished, and the deranged in inescapable proximity. Another city scene on view that captures the anxiety of the age is Ludwig Meidner's ink drawing *Figure in the Street at Night* (see page 22). Made in 1913, a year before the outbreak of war, Meidner presciently foreshadowed the coming destruction in this brilliant scene of explosive light bursting above a deserted street.

The Expressionists reevaluated the role of the artist. While the youthful Brücke artists wanted to disrupt and promote a new society, others, including Beckmann, saw themselves as witnesses or in-

terpreters. His 1921 *Self-Portrait in Bowler Hat* shows the artist as a melancholic observer. The rigidly confined space and piercing outward gaze—created with the velvety tones of the drypoint technique—suggest the artist's burden of revealing what others cannot or will not see. In a diary entry from 1940, when yet another world war was under way, Beckmann wrote:

If one regards all this—the whole war, or even the whole life—as merely a scene in the theater of infinity, much becomes easier to bear. 🏠

Hell: The Street 1919. Max Beckmann (German, 1884–1950). Lithograph; 83.2 x 65.2 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2009.355. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn



Self-Portrait in Bowler Hat 1921. Max Beckmann. Drypoint; 41.5 x 33.8 cm. Severance and Greta Millikin

Purchase Fund, 2008.4. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn

TALKS

Emily J. Peters speaks in the exhibition

Curator Chats Tue/Jan 23 and Mar 20, 12:00–12:30

Curator Talks Wed/Feb 21 and Apr 25, 6:00–7:00

Natural Eye

Four decades of the work of Brett Weston

EXHIBITION

Brett Weston: Photographs

January 21–May 6
Mark Schwartz and Bettina Katz Photography Gallery (230)

“Nature is a great artist. The greatest,” said Brett Weston, who made it his primary subject matter. “I’ve seen rocks and forms that put Matisse and Picasso and Brancusi to shame. You can’t beat Mother Nature. The thing that amazed me was realizing that I could capture this in a second with my eye and camera. The vision controls the tool.”¹

The photographer’s eye is at the heart of this exhibition, which surveys four decades of Weston’s work. Drawn entirely from the museum’s collection, the show marks the debut of a very generous gift. Included are more than 40 of the 51 photographs from the Brett Weston Archive donated in 2017 by collector Christian Keesee, who lives in New York City and Oklahoma City.

Brett, son of the soon-to-become legendary photographer Edward Weston, was born in Los Angeles in 1911. At age 14, he joined Edward and his com-

panion Tina Modotti in Mexico and there made his first photographs. Two years later, he was exhibiting alongside Edward in a Los Angeles show. In 1929 both men were included in the *Film und Foto* exhibition in Germany, an international bellwether for modernist photography. Brett’s work displayed an experimental vigor that caught the eye of avant-garde practitioners in Europe and America. Among the photographers he influenced was his own father. Edward switched to the glossier, sharper, and higher-contrast gelatin silver papers that would become characteristic of modernist photography after seeing Brett’s work with the process.

Brett photographed exclusively out-of-doors, sometimes in cities but more often on the beaches and hills around Monterey, California. His persona was that of an ascetic, living modestly and devoting his life to creating pictures that communicated an

Landscape, Glen Canyon
c. 1960. Brett Weston
(American, 1911–1993).
Gelatin silver print; 19.3 x 24.4 cm. Gift from the Christian Keesee Collection, 2017.139. © The Brett Weston Archive



TALKS

Barbara Tannenbaum speaks in the exhibition

Curator Talk Wed/Jan 31, 6:00–7:00

Curator Chat Tue/Feb 6, 12:00–12:30

Cracked Plastic Paint, Garrapata 1954. Brett Weston. Gelatin silver print; 34.6 x 26 cm. Gift from the Christian Keesee Collection, 2017.142. © The Brett Weston Archive



Plants and Leaves, Hawaii c. 1985. Brett Weston. Gelatin silver print; 34.9 x 26.8 cm. Gift from the Christian Keesee Collection, 2017.168. © The Brett Weston Archive



NOTES

- 1 James Danziger and Barnaby Conrad III, “Brett Weston,” *Interviews with Master Photographers* (New York: Paddington Press, 1977), 171.
- 2 Quoted in Beaumont Newhall, afterword to *Brett Weston: Voyage of the Eye with Photographs of Hawaii, 1978–1992*, rev. ed., by Brett Weston (New York: Aperture, 1992).
- 3 Brett Weston, *Brett Weston: Voyage of the Eye* (New York: Aperture, 1975), n.p.

uncompromising vision. Later in life, Weston’s success allowed him to indulge a taste for fine cars and to explore more distant and exotic environments.

Wherever he photographed—California, Hawaii, Mexico, or Europe—Weston’s way of seeing remained constant. His photographs were always anchored in representation and straight photography, but even as a young artist he moved toward boldly graphic, rhythmic compositions that verged on the abstract. Weston’s works encourage prolonged exploration and slow, meditative looking. They set up, then confound, expectations. Many are close-ups or details in which the patterns and rhythms of dark and light appear first, then their locations and orientations in a landscape are revealed. “It seems to me,” Weston wrote, “that this powerful duality, this combination of the abstract, in the emphasis upon form, and the sense of presence, in the rendering of light and substance, is something only photography can do.”²

From the 1920s through the 1950s, Weston remained a photographer’s photographer, admired for his formalist inventiveness and technical virtuosity, but little known outside the then insular field. In the 1960s and 1970s, as fine art photography entered the mainstream art world and captured pop-

ular imagination, Weston finally gained fame and fortune. His were the lyrical yet formally adventurous nature photographs emulated by thousands of amateurs and professionals. His was the vision that helped shape how many of us see the natural world.

His colleague Ansel Adams likened the negative to a musical score and the print to its performance. Weston firmly believed that “no one can print another photographer’s negatives. It’s just too personal. There are infinite choices to make.”³ He was determined that no one else should print his negatives, because no one else could print them the same way he had. In 1991, when Weston turned 80, he destroyed most of his negatives. Two years later, he died.

After Weston’s death, his fame diminished and he was relegated to the shadow of his famous father. Brett became a footnote, categorized as a second-generational practitioner of modernism in the histories of photography then being written. Yet he was there at the beginning and, despite his young age, participated in the first wave of the movement. Over the past few years, a reexamination of Weston’s photographs has led to a renewed appreciation of his contributions to the field and has helped introduce his art to a new generation. 🏠

Dana Schutz

Her new work reflects the current political atmosphere

EXHIBITION

Dana Schutz: Eating Atom Bombs

January 20–April 15
Transformer Station

TALKS

In Conversation: Dana Schutz and Nell Painter

Sat/Jan 20, 1:00, Gartner Auditorium

Curator Talks Thu/Jan 25, 6:00–7:00; Fri/Feb 16, 12:00–1:00; and Thu/Mar 8, 6:00–7:00, Transformer Station. Reto Thüring

BELOW LEFT AND RIGHT
The contemporary galleries
with *Assembling an Octopus*;
Schutz in her studio


This winter Dana Schutz returns to Cleveland with *Eating Atom Bombs*, an exhibition of new work that debuts at the Transformer Station. A 2000 graduate of the Cleveland Institute of Art, Schutz lives in Brooklyn, New York, with her husband and two children. Her lively work has appeared in Cleveland several times: the survey exhibition *Dana Schutz: Paintings 2002–2006* traveled to MOCA Cleveland in 2006, and her monumental canvas *Assembling an Octopus* is currently on view in the CMA's contemporary gallery 229. Prior to that, one of Schutz's famous depictions of people in the midst of eating themselves—part of an early series of paintings—was on view at the museum. She also recently delivered the CMA's Contemporary Artist Lecture.

An internationally regarded painter, Schutz is best known for her dynamic figurative works that seek to explore humanity and its many guises,

Beau Rutland
Former Associate
Curator of
Contemporary Art

Reto Thüring
Curator of
Contemporary Art

es, whether comic or violent in nature. Her intricate compositions are marked by vivid color combinations and dynamic brushwork, pointing to her deep interest in the history of painting and its future possibilities. Historical references guide her work, with allusions to artists such as Alice Neel, Théodore Géricault, and Max Beckmann (for examples of Beckmann's work, see page 7 in this issue).

Eating Atom Bombs features a series of paintings created mostly in the past year. The works reflect the turbulent political atmosphere in the wake of the 2016 US national election. “Many of the paintings depict dystopic scenes of conflict and shame,” Schutz says. “Subjects conceal and reveal themselves, trying to hold themselves—and the picture—together.” Although our society may seem more divided than ever, the exhibition suggests that this uncertainty may, in fact, serve to unite us. 



© DANA SCHUTZ. PHOTO BY DAVID BRICHFORD



COURTESY OF THE ARTIST AND PETZEL, NEW YORK. PHOTO: LUCAS PAGE



Conflict 2017. Dana Schutz (American, born 1976). Oil on canvas; 238.8 x 208.3 cm. © Dana Schutz, courtesy of Petzel Gallery, New York

2018 Preview

From classic to cutting edge, this year’s exhibitions celebrate expressive power

The Departure of Charles III from Naples to Become King of Spain
1759. Antonio Joli (Italian, 1700–1777). Oil on canvas; 128 x 205 cm. Museo Nacional del Prado, Madrid, P00232. Image © Museo Nacional del Prado / Art Resource, NY. In *Eyewitness Views*, February 25–May 20



The new year brings a spectacular slate of new exhibitions, including this summer’s highly anticipated *Yayoi Kusama: Infinity Mirrors*. But we begin 2018 with three shows featured in this issue. *Brett Weston: Photographs* celebrates the artist’s striking black-and-white images that hover between representation of the natural world and geometric and formal abstraction. *Graphic Discontent: German Expressionism on Paper*, Emily J. Peters’s first exhibition since her appointment as curator of prints and drawings last year, takes advantage of our collection’s great strength in early 20th-century prints from Germany and Austria. And at the Transformer Station, the museum presents *Dana Schutz: Eating Atom Bombs*, showcasing the most recent work of Schutz, who graduated from the Cleveland Institute of Art in 2000. The new group of paintings reflects the turbulent political and social atmosphere in the US as a result of the 2016 presidential election.

Next up in the Kelvin and Eleanor Smith Foundation Exhibition Hall is *Eyewitness Views: Making History in Eighteenth-Century Europe*, opening in February. This touring exhibition was

Heidi Strean
Director of Exhibitions
and Publications

organized by the J. Paul Getty Museum where it showed early last year, followed by a stop at the Minneapolis Institute of Art. *Eyewitness Views* is the first exhibition to exclusively examine view paintings—more or less faithful depictions of a given locale—that also portray contemporary historical events. Throughout the 1700s, rulers, princes, ambassadors, and religious dignitaries commissioned these extraordinary works to commemorate key moments in their personal and professional lives. Dramatically staged for the enjoyment of a wide range of spectators, and typically involving extravagant costumes and elaborate temporary decorations, these events provide insight into the rituals and rare occurrences of a spectacular bygone era.

Focus on Recent Acquisitions opens in March in the Julia and Larry Pollock Focus Gallery. Rather than collecting in quantity, the museum strives to acquire masterpieces, the very finest examples of artistic production around the globe and throughout human history. With a selection of approximately 20 objects, this exhibition highlights acquisitions made by purchase and gift over the past three years.

Aftermath of Obliteration of Eternity 2009. Yayoi Kusama (Japanese, b. 1929). Wood, mirror, plastic, acrylic, LED, black glass, and aluminum. Collection of the artist. Courtesy of Ota Fine Arts, Tokyo / Singapore; Victoria Miro, London; David Zwirner, New York. © Yayoi Kusama. In *Infinity Mirrors*, July 7–September 30


Opening in May in the Mark Schwartz and Bettina Katz Photography Gallery, *Danny Lyon: The Destruction of Lower Manhattan* draws on a project that Lyon, now 75, published as a book in 1969. The images document the wholesale demolition of one of New York’s oldest neighborhoods, to allow construction of the World Trade Center.

The museum is proud to participate in the inaugural citywide program FRONT International: Cleveland Triennial for Contemporary Art this summer. Throughout our galleries we will feature work by participating artists from the region and around the globe. Watch for details this spring.

July brings *Yayoi Kusama: Infinity Mirrors*, a traveling exhibition organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, which promises to be a blockbuster. The show traces the evolution of the Japanese artist’s Infinity Mirror Rooms from a strategy of political liberation during the Vietnam War to a shared

condition of harmony in the present. Grounded on a kaleidoscopic perception and the transience of reflection and light, Kusama’s infinity rooms invite the viewer to experience myriad dualities: utopic/dystopic, private/public, unity/isolation, obsessive/detached, irrational/rational, life/death.

Ohio native Clarence H. White (1871–1925) is one of the unsung heroes of early 20th-century photography. *Clarence White and His World*, a retrospective organized by the Princeton University Art Museum, opens in October in the photography galleries. The works trace White’s trajectory from amateur to painterly pictorialist to internationally influential photographer and teacher.

Finally, in November we welcome an exclusive presentation of the newly conserved Valois Tapestries, a renowned group of eight late 16th-century hangings commissioned by Catherine de’ Medici. Never before shown outside the Uffizi Gallery, they will be worth the wait. 



A Community of Experimenters

The museum’s Teaching Innovation Fellows develop new art-based experiences for students

For more than three decades, the Connie Towson Ford Teacher Resource Center (TRC) has supported local educators, providing access to professional development workshops, lesson plans and curriculum, and teaching materials incorporating CMA artworks. As the museum staff consider how to partner with students and educators throughout the next 100 years, we acknowledge the shift in the needs of our educator community and how the museum serves as a resource. Rather than focusing exclusively on museum-created lesson plans and printed materials, we are reexamining how we use what truly sets us apart—the permanent collection—to teach, learn, and engage in active and relevant ways. To reflect this shift, the TRC has been renamed the Connie Towson Ford Teaching Innovation Lab (TIL). Our goal is to activate the galleries and to create innovative, object-based experiences with artworks from the collection.

Hajnal Eppley
Department Director,
Gallery Teaching
and Teen Programs

As we build an iterative framework for the TIL, the museum has enlisted the help of ten Teaching Innovation Fellows—educators representing a variety of disciplines, grade levels, and schools across northeast Ohio—to work with CMA educators and staff. Together, this museum-based professional learning community has embarked on a year of experimentation and exploration of questions: What does it mean to bring an artwork to life? What does an innovative gallery experience look like? How can these experiences ignite classroom learning? How can art serve as a learning tool across grade levels and disciplines? While teachers explore an action-based research question of their own creation, museum educators gain insight into the current needs of students and educators. This process of experimentation also brings the opportunity to co-create new kinds of gallery resources and experiences.




DAVID BRIGHFORD (ALU)

The fellows began their collaborative work during a Summer Teacher Institute last July. In this summer session we explored a variety of object-based learning methodologies and the museum’s collection. They were also introduced to the CMA’s gallery teaching methodology, which includes an equal emphasis on child development, knowledge of the collection, and teaching strategies. Following this orientation, each member of the team used the process of design thinking (www.ideou.com/pages/design-thinking) to home in on a research question that affects their own teaching. This problem-solving process allowed for reflection and peer feedback as teachers interviewed each other and workshopped their ideas.

While this process was rewarding, the fellows acknowledged that experimentation and reflection constitute hard work. To ponder experiences and process our thinking throughout our time together, the group has used the questioning framework “I see, I think, I wonder.” Early group reflections included phrases like: “I see value/danger in making assumptions.” “I think I’m inspired/paralyzed.” “I wonder how I’m going to use all of this.” Later reflections expose the complexity of thought related to deepened knowledge of object-based experiences: “I see that this type of student interaction and learning is aligned with human development.” “Finding an inquiry path is both exciting and exhausting!”

By the end of the Summer Teacher Institute, each fellow was engaged in creating a gallery-based experience, to be completed before the end of this school year. For some, the experience focuses on their own students, while for others, it relates to their peers. Elizabeth Coerdt, a fourth-grade teacher at Village Preparatory, Woodland Hills, considered how she could incorporate object-based learning into her school’s preset curriculum. Through a process of experimentation, she determined she could deepen engagement with an English–Language Arts writing unit on story telling by asking her students to compose letters from the point of view of someone (or something) in a painting. She plans to test this unit with her students after a visit to the museum. Adrian Eisenhower, a visual arts teacher at the Cleveland School of the Arts, was interested in providing regular interaction with artworks to inspire his students in their drawing and painting class. Since his school is within walking distance of the museum, Eisenhower now brings his class here as part of their regular classroom experience. He is currently evaluating what happens when students create art after visiting the museum several times a week.

During the school year, the fellows will continue meeting to prototype ideas with one another, provide feedback, and report on the progress of their action-based research. We value their contributions to the development of the Teaching Innovation Lab. Together, we’re working to further activate the collection and support innovation as the CMA’s programs, resources, and gallery strategies evolve. 

Deidre McPherson

Connecting the collection and the community



Last summer, Deidre McPherson joined the museum as department director of public programs. She arrived from the nearby Museum of Contemporary Art (MOCA Cleveland), where she served as that organization’s first curator of public programs. The Cleveland Heights native began her career on a different path—with undergraduate and MBA degrees that focused on marketing. After eight years on the East Coast working in advertising and market research, in 2008 McPherson returned to her hometown as marketing manager for the Cleveland Orchestra and later the Council of Smaller Enterprises.

In her spare time, she founded the Cleveland chapter of Sistah Sinema, an organization that brings people together around films by and about LGBTQ women of color. She selected films, organized guest speakers, invited filmmakers, and enlisted the help of sponsors and community partners to build an audience. “The stories and lives of LGBTQ women of color traditionally haven’t been represented in mainstream media,” McPherson says, “so these screening events create a much-needed space for a marginalized community to see them-

Gregory M. Donley
Magazine Staff

selves represented on film and to converse about the unique challenges and opportunities that arise from our intersecting identities. Organizing these events became my passion project and shaped my career; it’s how I evolved into doing public programs.” That success attracted the attention of MOCA, and after McPherson put together a few Sistah Sinema programs for the newly expanded museum, she was hired in 2014. Last spring, CMA director of education and academic affairs Cyra Levenson approached McPherson to fill a new role overseeing public programs. She took the job.

McPherson grew up studying violin at the Music Settlement, attending performances at Playhouse Square and Karamu House, and taking art classes at the CMA. “I had a lot of access to the arts,” she recalls. “But that isn’t everyone’s experience, and for many people institutions like orchestras and museums can feel unwelcoming and exclusionary.” Public programs, she believes, “are a key factor in helping to reverse that perception, and in realizing the museum’s mission: to create transformative experiences through art, for the benefit of all the people forever. We want to offer a wide variety of programs that ultimately create access to the truth and power of our collection and exhibitions for anyone who might be interested, regardless of their educational, economic, or cultural background,” she says. “Programs like MIX, the Art and Fiction Book Club, meditation in the galleries, and distinguished lectures bring current visitors back, but I’m especially interested in creating programs that connect the museum with audiences we’re not reaching now. To meet diverse needs, we need to listen to diverse perspectives.

“The possibilities to use our collection and our building to create programs that encourage conversation, critical thinking, personal relevance, or experimentation are endless, so I’m thinking about how to generate the right mix,” McPherson continues. “Creating such experiences involves collaboration with local and non-local institutions, cultural partners, community members, and the museum’s staff. I’m thrilled and thankful to have the support and resources to do work that excites me.”



Martin Luther King Jr. Day

Join us on Monday, January 15, from 11:00 to 4:00, when we’ll offer a variety of activities for art lovers of all ages.



Third Coast Percussion Original score for classic film

BARBARA JOHNSON © UNIVERSITY OF NOTRE DAME

Paddle to the Sea

The classic children’s book and Academy Award–nominated film *Paddle to the Sea* is the focus of a new project that looks at our relationship to the bodies of water that connect our lives. Third Coast Percussion performs its new score for the film, which tells the story of a native Canadian boy who carves a wooden figure, Paddle-to-the-Sea, and then sets him on a journey through all five Great Lakes, the Saint Lawrence River, and finally to the Atlantic Ocean. Providing a live “soundtrack,” Third Coast Percussion performs works inspired by impressions of water and the natural world by Philip Glass and Jacob Druckman, traditional music of the Shona people of Zimbabwe, and music of its own, creating a performance that flows seamlessly throughout the film.

Enhance this family-friendly film and music program experience by dropping in at the Open Studio on Feb 11, 1:00–4:00, which features a theme related to *Paddle to the Sea*.

Third Coast Percussion: *Paddle to the Sea* Sun/Feb 11, 2:00, Gartner Auditorium. \$30, CMA members \$27, children 17 and under free with purchase of adult ticket.

Performing arts supported by

MEDICAL MUTUAL Musart

MIX

MIX is for adults 18 and over. \$10, \$15 at the door. CMA members free.

MIX: Zodiac Fri/Jan 5, 6:00–10:00. Some people believe that your zodiac sign says a lot about you, from your deepest desires to your work style. Celebrate the new year with a night of cosmic tunes, cocktails, tarot card readings, and more.

MIX: Soul Fri/Feb 2, 6:00–10:00. Come dance, vibe, and enjoy a soulful concoction of music across the decades, inspired by *Heritage: Wadsworth and Jae Jarrell*.

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ROBERT MULLER

Concerts

Davide Mariano Sun/Jan 14, 2:00, Gartner Auditorium. Davide Mariano has performed as organist, harpsichordist, and pianist in prestigious venues in Europe, the US, and Asia, most recently as organist-in-residence at the Kitara Concert Hall in Sapporo, Japan. He collaborates with diverse ensembles, among them Orchester Wiener Akademie and Israel Chamber Orchestra, and with conductors such as Roberto Paternostro and Shunsuke Sato. A prizewinner at several international competitions, Mariano makes his Cleveland debut with a program of works by Schumann, Widor, and J. S. Bach. Free; no ticket required.



HIROHARU TAKEDA

Davide Mariano Virtuoso organist

Mantra Percussion Fri/Feb 23, 7:30, Transformer Station. Committed to honoring the past and expanding the future of percussion music, Mantra Percussion brings to life new works by living composers, collaborates with artists from diverse genres and styles, and questions what it means to communicate music through percussion instruments. The group engages new audiences by challenging the standard concert format through evening-length events that look toward a grander artistic vision. Hailed by the *New York Times* as “finely polished” and “a fresh source of energy,” Mantra Percussion has commissioned or premiered more than 40 new works for percussion ensemble since it formed in 2009. Tonight’s offering is Michael Gordon’s percussion sextet *Timber*, which they co-commissioned and premiered in the US. \$25, CMA members \$22.

Chamber Music in the Galleries Wed/Feb 7, 6:00. The series of monthly chamber music concerts continues, featuring young artists from the Cleveland Institute of Music and the joint program with Case Western Reserve University’s early and baroque music programs. Outstanding conservatory musicians present mixed repertoire ranging from the standard to unknown gems amid the museum’s collections for a unique and intimate experience—often featuring instruments from the museum’s keyboard collection. These early-evening, hour-long performances are a delightful after-work encounter or the start of a night out. Programs to be announced.

COMING SOON
In March, we welcome the **Oberlin Contemporary Music Ensemble**, under the direction of Tim Weiss, for the next concert in our ongoing collaboration with Oberlin Conservatory. Then, pipa virtuoso **Wu Man** is joined by the **Huayin Shadow Puppet Band** for a program featuring the traditional rural music of China. In April, to commemorate those who lost their lives in World War I, the **Tallis Scholars** offer the program War and Peace, which features works by Josquin, Guerrero, Pärt, Mouton, Lobo, Victoria, Tavener, and Palestrina. Visit cma.org/performingarts for the latest listings, program notes, audio samples, and more.



Tokyo Story Ozu opus

Yasujiro Ozu’s Noriko Trilogy

The three films that the great Japanese filmmaker Yasujiro Ozu (1903–1963) made between 1949 and 1953 constitute his most enduring achievement. Dubbed the “Noriko Trilogy” after the name of the female protagonist in all three films, the movies (*Late Spring*, *Early Summer*, *Tokyo Story*) co-star the two most familiar members of Ozu’s longstanding stock company: Chishu Ryu (1904–1993), the director’s favorite actor, who appeared in 52 of Ozu’s 54 films; and Setsuko Hara (1920–2015), who plays Noriko in all three parts of the trilogy. Hara acted in only six Ozu films during her career—but her instant identification with the director is due to the quality of her roles and performances, not their quantity.

Hara plays a different Noriko in each of the three movies. In the first two, she is a young, happily single woman whose family wants to marry her off, against her wishes. In *Tokyo Story*, she is a young widow with no interest in remarrying. Noriko’s gentleness and beatific smile endeared her to Japanese audiences (who regarded Hara as the “eternal virgin”), and her graceful acceptance of life’s disappointments made her seem wise beyond her years.

Late Spring Father-daughter drama

John Ewing

Curator of Film

All shown in Morley Lecture Hall. Admission to each is \$10, CMA members \$7.

Late Spring Sun/Jan 21, 1:30. Tue/Jan 23, 1:45. In this poignant and piercingly beautiful masterpiece, an elderly widower attempts to marry off his devoted grown daughter, who is reluctant to leave him. CMA curator of film John Ewing leads a discussion after Tuesday’s screening. (Japan, 1949, 108 min.)

Early Summer Sun/Feb 4, 1:30. Tue/Feb 6, 1:45. Members of a three-generation Japanese family try to marry off a productive,

happily independent, twenty-something “old maid,” but she has her own ideas. (Japan, 1951, 125 min.)

Tokyo Story Sun/Feb 25, 1:30. Tue/Feb 27, 1:45. An elderly husband and wife travel to Tokyo to visit their grown children, but soon realize that their presence is a burden to their offspring. This moving classic is widely regarded as Ozu’s greatest film and, beyond that, one of the best movies ever made. (Japan, 1953, 134 min.)



Other Films

All shown in Morley Lecture Hall. Unless noted, admission to each is \$10, CMA members \$7.

Polina Tue/Jan 2, 1:45. Fri/Jan 5, 7:00. Directed by Valérie Müller and Angelin Preljocaj. With Juliette Binoche. A classically trained Russian dancer on the verge of joining the Bolshoi Ballet abruptly changes course when she discovers the glories of contemporary dance. Cleveland theatrical premiere. (France, 2016, 108 min.)

The Paris Opera Sun/Jan 7, 1:30. Tue/Jan 9, 1:45. Directed by Jean-Stéphane Bron. The new film by the Swiss documentarian who made 2010’s *Cleveland vs. Wall Street* is a behind-the-scenes look at the Paris Opera during a tumultuous year marked by labor strikes and terrorist attacks, as well as challenges within the organization. Cleveland premiere. (Switzerland/France, 2017, 110 min.)



Polina Dancing detour

Annie Girardot, and Lino Ventura. Georges Simenon’s pipe-smoking Inspector Maigret tries to locate and capture an elusive serial killer. (France/Italy, 1958, 119 min.)

Kedi Fri/Jan 26, 7:00. Directed by Ceyda Torun. A handful of Istanbul’s thousands of stray cats and the people who care for them are profiled in this gorgeous documentary that is part nature film, part travelogue. (Turkey/USA, 2016, 79 min.)



Faces Places Wandering muralists

Loving Vincent Fri/Jan 12, 7:00. Sun/Jan 14, 1:30. Directed by Dorota Kobiela and Hugh Welchman. With voices by Chris O’Dowd, Saoirse Ronin, et al. Thousands of pictures hand-painted in the style of Vincent van Gogh distinguish this animated feature about the events that led to the Dutch artist’s death in France in 1890. (UK/Poland, 2017, 94 min.)

Maigret Sets a Trap (aka **Inspector Maigret**) Tue/Jan 16, 1:45. Fri/Jan 19, 6:45. Directed by Jean Delannoy. With Jean Gabin,

Aida’s Secrets Sun/Jan 28, 1:30. Directed by Alon and Shaul Schwarz. Newly uncovered records from WWII lead to a reunion between two long separated brothers (both born in the Bergen-Belsen camp for displaced persons in 1945–46) and their mother. Cleveland premiere. (Germany/Israel/Canada/USA, 2016, 95 min.)

Faces Places Tue/Jan 30, 1:45. Fri/Feb 2, 7:00. Directed by Agnès Varda. The 88-year-old French New Wave veteran Varda travels across rural France

with 33-year-old French photographer JR, musing about art, life, and impermanence. The two interview and photograph people from various walks of life, and create large public art installations. (France, 2017, 89 min.) *Screenings co-sponsored by the United Labor Agency and North Shore Federation of Labor; card-carrying union members \$7.*

Bending the Arc Fri/Feb 9, 7:00. Directed by Kief Davidson and Pedro Kos. This new documentary shows how three activists—Dr. Paul Farmer, Dr. Jim Yong Kim, and Ophelia Dahl—went from establishing a modest medical clinic in rural Haiti during the 1980s to creating a global network of healthcare for poor people in the developing world. Cleveland theatrical premiere. (USA, 2017, 102 min.)

Paddle to the Sea Sun/Feb 11, 2:00. Third Coast Percussion performs its new score for this Academy Award-nominated film (details on page 18).

EXHIBITION ON SCREEN David Hockney at the Royal Academy of Art Tue/Feb 13, 1:45. Sun/Feb 18, 1:30. Directed by Phil Grabsky. With Tim Marlow. Britain’s most popular artist is featured and interviewed during two recent blockbuster exhibitions of his work (in 2012 and 2016) at London’s Royal Academy of Art. (UK, 2017, 85 min.) *Special admission \$14, CMA members \$10.*

I Know Where I’m Going Scottish romance

FILMMAKER IN PERSON! Follow Me Down: Portraits of Louisiana Prison Musicians Fri/Feb 16, 6:45. Directed by Benjamin J. Harbert. Georgetown University ethnomusicologist Ben Harbert traveled to Louisiana prisons to profile and record inmates who are also accomplished musicians. He answers audience questions after the screening. Cleveland premiere. (USA, 2012, 96 min.) *Special thanks to Daniel Goldmark, Center for Popular Music Studies, CWRU. CWRU students/staff \$7 with valid ID.*



Follow Me Down Tough tunes

Django Tue/Feb 20, 1:45. Fri/Feb 23, 6:45. Directed by Étienne Comar. With Reda Kateb and Cécile de France. This new biopic dramatizes how legendary Gypsy jazz guitarist Django Reinhardt evaded the Nazis in WWII Paris. Cleveland premiere. (France, 2017, subtitles, 117 min.)

SPECIAL VALENTINE’S DAY MOVIE! Morley Lecture Hall. Admission \$12, CMA members \$9.

I Know Where I’m Going Wed/Feb 14, 7:00. Directed by Michael Powell and Emeric Pressburger. With Wendy Hiller and Roger Livesey. This beloved romance from the team that later directed *The Red Shoes* charts the unexpected adventures of a headstrong young British woman traveling by boat to her older, wealthy fiancé in the Scottish Hebrides. (UK, 1945, 91 min.)



In Conversation: Dana Schutz and Nell Painter

Eating Atom Bombs, Dana Schutz’s exhibition at the Transformer Station, debuts a new series of paintings that reflect the turbulent political atmosphere in the wake of the 2016 US national election. Although American society may seem impossibly divided, the exhibition suggests that ultimately this uncertainty may be what unites us. Schutz joins acclaimed historian and artist Nell Painter in a public conversation about the possibilities and limitations of painting as a medium at our particular historical and political moment. The panelists also touch on the controversy surrounding Schutz’s *Open Casket* painting, included in the 2017 Whitney Biennial, which takes as its starting point a well-known 1955 photograph of the mutilated corpse of Emmett Till. While *Open Casket* will not be part of *Eating Atom Bombs*, the work provides an opportunity to contemplate questions about what art can and should say and the responsibility of art museums in these conversations. Former director of Princeton’s African American Studies pro-

Deidre McPherson
Department
Director
of Public
Programs



gram, Painter is the author of the critically acclaimed book *The History of White People*. A working artist, Painter completed an MFA at the Rhode Island School of Design in 2012. Her paintings engage a global history of race, gender, and self-perception.

In Conversation: Dana Schutz and Nell Painter Sat/Jan 20, 1:00, Gartner Auditorium. Free.

Lectures

George Lewis: Experiments in Art and Music Sat/Feb 17, 3:00. In the years following the civil rights movement, African American artists and musicians searched for new ways to champion freedom and equality. In this program, Columbia University professor and author George Lewis shares insights about the new music and art that emerged from Chicago between 1965 and 1975. A trombonist and pioneering composer, Lewis includes

imagery and musical examples in his talk, and references the exhibition *Heritage: Wadsworth and Jae Jarrell*. Free; registration required.

Distinguished Lecture in Chinese Art Sat/Mar 3, 2:00, Gartner Auditorium. Lothar Ledderose, senior professor at Heidelberg University in Germany, presents the lecture *Under the Open Sky—Buddhist Sutras on Chinese Mountains*. Free; registration required.



Talks and Tours

Tours are free; meet at the atrium desk unless noted.

Guided Tours 1:00 daily. See clevelandart.org for topics.

Exhibition Tours *Eyewitness Views*. See clevelandart.org. Exhibition ticket required.

Curator Chats (30 min. in the exhibition)

Art of Cambodian Buddhism Tue/Jan 2, noon. Sonya Rhie Mace.

German Expressionist Prints and Drawings Tue/Jan 23 and Mar 20, noon. Emily J. Peters.

Brett Weston Tue/Feb 6, noon. Barbara Tannenbaum.

William Morris Tue/Feb 27, noon. Cory Korkow.

Eyewitness Views Tue/Mar 27, noon. Betsy Wieseman. Exhibition ticket required.

Figure in the Street at Night 1913. Ludwig Meidner (German, 1884–1966). Black ink applied with pen and brush over graphite; 50.8 x 80.6 cm. Andrew R. and Martha Holden Jennings Fund, 1982.14. In *Graphic Discontent*

Curator Talks (60 min. in the exhibition)
William Morris Wed/Jan 3, 6:00. Cory Korkow.

Dana Schutz, Thu/Jan 25 and Mar 8, 6:00; and Fri/Feb 16, noon, Transformer Station. Reto Thüring.

Brett Weston Wed/Jan 31, 6:00. Barbara Tannenbaum.

German Expressionist Prints and Drawings Wed/Feb 21 and Apr 25, 6:00. Emily J. Peters.

Eyewitness Views Wed/Feb 28, 6:00. Betsy Wieseman. Exhibition ticket required.

Close-Looking Sessions Sun/Jan 21 and Feb 25, 2:00; and Thu/Mar 22, 6:30, Transformer Station. In a 30-minute session, explore works in *Dana Schutz: Eating Atom Bombs*. Free; registration required. Limit 15.

Art in the Afternoon First Wed of every month, 1:15. For audiences with memory loss. Preregistration required; call 216-342-5582.

Join In

Art Cart Mon/Jan 15, 1:00–3:00; Sun/Feb 11, 1:00–3:00. Enjoy a rare opportunity to touch specially selected genuine works of art. Group sessions can be arranged for a fee. Call 216-707-2468.

Meditation in the Galleries Second Sat, 11:00, Nancy F. and Joseph P. Keithley Gallery (244). Join us each month to clear your mind and refresh your spirit with a guided meditation session led by experienced practitioners among works of art. All are welcome; no prior experience with meditation required. \$5; preregistration required.

Art and Fiction Book Club Two Wed/Jan 10, 11:30–12:30, and Jan 17, 1:30–2:30. Enjoy a tour of *The Jazz Age* during the first session, then delve into aspects of American life during the 1920s in *Their Eyes Were Watching God*, by acclaimed Harlem Renaissance author Zora Neale Hurston. Per session: \$35, CMA members \$30. Register separately for each session online at engage.clevelandart.org or by phone at 216-421-7350. Participants purchase book on their own; limited quantities are available in the museum store.

Art Crew Characters based on works of art in the museum’s collection can come to your site.



Stroller Tours

Second and third Wed of every month, 10:30–11:30. You need a baby in tow if you want to join this casual and lively discussion in the galleries—just for parents and caregivers and their pre-toddler age (18 months and younger) children. Expect a special kind of outing that allows for adult conversation where no one minds if a baby offers an opinion with a coo or a cry. Tours limited to 10 pairs. \$5; register through the ticket center. Tours depart from the atrium desk.

Jan 10 and 17 *Materials of the Artist*
Feb 14 and 21 *Love Stories*
Mar 14 and 21 *Black and White*

Art Stories

Every Thu, 10:30–11:00. Read, look, and play with us! Join us for this weekly story time that combines children’s books, CMA artworks, and interactive fun. Explore a new topic each week. Designed for children ages 2 to 5 and their favorite grown-up. Each session begins in the atrium and ends with a gallery walk. Free; register through the ticket center. Space is limited.

Community Arts

Enjoy Community Arts artists and performers at area events. For more information, see cma.org/communityarts.

Parade the Circle The 29th annual Parade the Circle is Sat/Jun 9. Parade theme to be announced soon.

Parade the Circle Leadership Workshops Get help planning a parade ensemble. School, community, and neighborhood groups can enroll in free training workshops in parade skills, beginning in March. For more information and a schedule, call 216-707-2483 or email commartsinfo@clevelandart.org. Public workshops begin the last week of April.

Art Crew Characters based on objects in the museum’s collection give the CMA a touchable presence and vitality in the community. \$50 nonrefundable booking fee and \$75/ hour with a two-hour minimum for each character and handler. Call 216-707-2483 or email commartsinfo@clevelandart.org.

Community Arts supported by
 MEDICAL MUTUAL

For Teachers

Art to Go See and touch amazing works of art from the museum’s distinctive Education Art Collection at your site. Call 216-707-2468 or visit clevelandart.org.

Distance Learning Subsidies may be available for live, interactive videoconferences for your school. For information on topics, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Transportation Subsidies available for qualifying schools. For more information, visit cma.org/learn or contact Diane Cizek (216-707-2468 or dcizek@clevelandart.org).

Professional development comes to you! The Teaching Innovation Lab offers professional development sessions custom-designed for your district, school, or subject area. From artworks to teaching kits, on-site offerings and off-site programs, explore ways that the CMA can support curriculum across all subject areas and grade levels.

To find out more about workshops or to book a visit to your faculty meeting or district professional development day, contact Hajnal Eppley (216-707-6811 or heppley@clevelandart.org). To register for workshops, call 216-421-7350.



HOWARD AGRESTI

Art Together Family Workshops

Art Together is about families making, sharing, and having fun together in the galleries and in the studio. Each workshop is a unique hands-on experience that links art making to one of our special exhibitions. Artworks inspire exploration of a wide variety of art techniques and materials. Whether you attend one workshop or participate in the whole series, we encourage you and your family to make art together.

Kate Hoffmeyer
Manager of
Family
Programs

Collage Workshop Sun/Jan 21, 1:00–3:30. Use multimedia techniques to create vibrant works of art, whether abstract or representational. Paper, glue, foil, and paint are just some of our materials, and the *Heritage* exhibition is our inspiration. Each family member \$20, CMA members \$18.

Printmaking Workshop Sun/Feb 18, 1:00–3:30. The bold prints of the German Expressionists, on view in our prints and drawings gallery, are the inspiration for this linocut workshop. Families cut and print their own blocks and experiment with monoprints. Each family member \$20, CMA members \$18.

Family Game Night

Family Game Night: World Games Fri/Feb 23, 5:30–8:00, Ames Family Atrium. Shake off the winter blues and come play! Families of all ages are challenged to play games and solve puzzles. Expect supersized games in the atrium, such as Snakes and Ladders and Twister, and family-friendly competition with our “What in the World?” quiz show. We hand you a suitcase as you depart for games throughout the galleries. Join us as we travel the world, and you’re sure to win a prize! \$30 per family, CMA members \$25. \$30 day of event. Register through the ticket center.

Open Studio

Every Sun, 1:00–4:00. We invite you to make, explore, imagine, and play in the studio. All are welcome! Join us in our new Make Place for drop-in art making. Each week features a different art idea.

My Very First Art Class

Young children and their favorite grown-up are introduced to art, the museum, and verbal and visual literacy in this playful program. Adult/child pair \$80, CMA family members \$72. March session: adult/child pair \$60, CMA family members \$54. Limit nine pairs. Register now for January, February, and March. Member registration for April begins February 1; nonmembers February 15.

Four Fri/Jan 5–26, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Four Fri/Feb 2–23, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Three Fri/Mar 2–16, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)

Four Fri/Apr 6–27, 10:00–10:45 (ages 1½–2½) or 11:15–12:00 (ages 2½–4½)



ROBERT MÜLLER

Museum Art Classes for Children and Teens

Spring Session Six Sat/Mar 17–Apr 28 (no class Mar 31), 10:00–11:30 or 1:00–2:30. Your child can discover the wonders of the CMA collection and unearth his or her creativity in the process. Each class visits the galleries every week, then experiments with different techniques based on the masterpieces they’ve discovered. Students learn by looking, discussing, and creating.

Art for Parent and Child (age 3) Mornings ONLY. Limit 12 pairs.

Mini-Masters: Pattern (ages 4–5)

Line Around (ages 5–6)

Colorific (ages 6–8)

Vivid Visions (ages 8–10)

Back to the Basics 2 (ages 10–12)

Teen Drawing Workshop (ages 13–17) Afternoons ONLY.

Fees and Registration Most classes \$108, CMA members \$90. Art for Parent and Child \$120/\$108. Registration for all studios is on a first-come, first-served basis. Member registration begins February 1; nonmembers February 15. Register through the ticket center at 216-421-7350. \$10 late fee per order beginning one week before class starts.

Cancellation Policy Classes with insufficient registration will be combined or canceled three days before class begins, with enrollees notified and fully refunded. Refunds are issued any time before the beginning of the session. After the first class, consideration will be given on an individual basis.

Save the Dates! Watch for details about June and July classes and for news about our collaborative summer camps with Laurel School.



DAVID BRICHFORD

Adult Studios

Learn from artists in informal studios with individual attention. All classes are held at the museum. Register in person or call the ticket center at 216-421-7350. For more information, email adultstudios@clevelandart.org. Supplies info available at the ticket center.

All-Day Workshop: Ikebana Sat/Mar 10, 10:00–4:00 (lunch on your own). Instructor: Isa Ranganathan. \$85, CMA members \$70.

All-Day Workshops: Chinese Painting Floral II: Tue/Apr 10, 10:00–4:00; Floral III: Tue/Apr 24, 10:00–4:00. Instructor: Mitzi Lai. Each class \$80, CMA members \$70.

Painting for Beginners, Oil and Acrylic Eight Tue/Mar 6–Apr 24, 10:00–12:30. Instructor: Susan Gray Bé. \$195, CMA members \$150.

Intro to Drawing Eight Tue/Mar 6–Apr 24, 1:00–3:30. Instructor: JoAnn Rencz. \$205, CMA members \$155.

Experiments with Clay Eight Tue/Mar 6–Apr 24, 1:00–3:30. Instructor: Christie Klubnik. \$210, CMA members \$185.

Introduction to Painting Eight Wed/Mar 7–Apr 25, 10:00–12:30. Instructor: Cliff Novak. \$195, CMA members \$150.

Drawing in the Galleries Eight Wed/Mar 7–Apr 25, 10:00–12:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Drawing in the Galleries Evenings Eight Wed/Mar 7–Apr 25, 6:00–8:30. Instructor: Susan Gray Bé. \$202, CMA members \$155.

Watercolor Eight Wed/Mar 7–21 and Apr 11–May 9, 10:00–12:30 (no class Mar 28 & Apr 4). Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Watercolor in the Evening Eight Wed/Mar 7–21 and Apr 11–May 9, 6:00–8:30 (no class Mar 28 & Apr 4). Instructor: Jesse Rhinehart. \$195, CMA members \$150.

Beginning Watercolor Eight Thu/Mar 8–22 and Apr 12–May 10, 10:00–12:30 (no class Mar 29 & Apr 5). Instructor: Jesse Rhinehart. \$195, CMA members \$155.

Multimedia Abstract Art Eight Thu/Mar 8–Apr 26, 1:00–3:30. Instructor: JoAnn Rencz. \$195, CMA members \$150.

Composition in Oil Eight Fri/Mar 9–Apr 27, 10:00–12:30. Instructor: Susan Gray Bé. \$215, CMA members \$155; includes model fee.

Composition in Oil Evenings Eight Fri/Mar 9–Apr 27, 6:00–8:30. Instructor: Susan Gray Bé. \$215, CMA members \$155.

Gesture Drawing in the Atrium and Galleries Three Sun/Apr 8–22, 12:30–3:00. Instructor: Susan Gray Bé. \$95, CMA members \$85; includes model fee.



DAVID BRICHFORD

NEWS & NOTES

Thanks

The museum recognizes the annual commitment of donors at the Collectors Circle level and above, featured throughout the year on our Donor Recognition digital sign located in the ArtLens Gallery corridor. We proudly acknowledge the annual support of the following donors:

Mr. and Mrs. Peter E. Raskind
 Mr. and Mrs. Albert B. Ratner
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 Donna and James Reid
 Sarah P. and William R. Robertson
 Barbara S. Robinson
 Mr. and Mrs. Elliott L. Schlang
 Robert and Tuya Shwab

Save the Date

Member Insight Series Sat/Feb 24. *Eyewitness Views* opening. Watch for your invitation!

Leave Your Legacy at the CMA

Membership in the Legacy Society is a win-win proposition. You can receive strategic tax advantages for you and your estate, and your family can make a lasting legacy at the museum. To learn more, please call Diane Strachan, CFRE, at 216-707-2585 for a confidential conversation.

Quick Facts

Legacy Society memberships 316
New members (last year) 18
Planned gifts (last year) \$5,776,000
Realized planned gifts (last year) \$1,242,434
Current number of annuities 93

In the Museum Store

Members Featured Items

Purchase a tote bag and get an umbrella for 30% off. Additional member discount does not apply to the 30% off item.

Water Lilies Tote	\$30
Water Lilies Umbrella	\$34
CMA Stripe Tote	\$32
CMA Stripe Umbrella	\$32
Jazz Age Tote	\$34
Jazz Age Umbrella	\$32



Artlens App Knows Where It's At

The updated ArtLens app continues to lead museums in functionality. On the interactive map, you can click "Find Me" to see exactly where you are in the museum and what works of art are on view in that room, as well as everything on view at the museum that day—including outside the building. Available for iOS and Android.

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 Museum of Art



GALLERY GAME

SILHOUETTES

Can you find me by
 looking at my silhouette?

Check your answers at
 the atrium desk.



Listening Session

Help Us Explore the Links between Visual Art and Music

Heritage: Wadsworth and Jae Jarrell, open through Sunday, February 25, examines the work and enduring legacy of Cleveland-based artists Wadsworth and Jae Jarrell. An important theme in the Jarrells' artwork is music, particularly the sights and sounds of jazz and other genres with roots in African and African American traditions.

This listening session program is designed to explore the links between visual art and music—and we need your help to expand that exploration. Visit the exhibition and take in the works of art. Think about music: what sounds do these artworks conjure for you? Then, using one of the submission methods below, let us know the names of songs you "hear." Join us on Friday, February 9, at 7:00 for a listening session using a selection of visitor-submitted songs as a point of conversation and storytelling between audience members and a panel of music enthusiasts. Moderated by Fredara Hadley, visiting assistant professor of ethnomusicology at Oberlin Conservatory. Free.

Listening Session: Heritage Fri/Feb 9, 7:00

How to submit song title and artist name:

Social media: #CMAHeritageSong

Email: CMAHeritageSong@clevelandart.org

At the CMA: Leave a comment card at the kiosk outside the exhibition.

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FRONT COVER

Portrait of a Man (detail), 1919. Erich Heckel (German, 1883–1970). Color woodcut; 69.9 x 55.7 cm. John L. Severance Fund, 1991.109. © 2017 Artists Rights Society (ARS), New York / VG Bild-Kunst, Bonn. In *Graphic Discontent*

New in the Galleries

GALLERY 235

The January reinstallation of the Japanese galleries includes works of art focused on agriculture and other forms of engagement with the earth beneath our feet and the stones along our paths. A pair of screens by Kō Sūkoku presents the cycle of the farming year, starting with spring at right and ending with fall at left. They are on view in the galleries for the first time since their bequest by Dr. Norman Zaworski. Close examination of these screens reveals moments of games, amusement, and the enjoyment of meals; intellectual and spiritual pursuits are also interspersed among the scenes of cultivating and preparing the rice harvest. Accompanying the screens is a memorial portrait of Kō Sūkoku painted on a fan by renowned portraitist Watanabe Kazan (Japanese, 1793–1841). The impact of migration and the introduction of wet rice agriculture on Japanese earthenware of the Yayoi period (c. 300s BC–AD 200s) is evident in an austere, round food storage vessel, while an 1856 painting by Sakai Baisai (dates unknown) depicts a raucous festival celebrating the hard work of dredging sand from a river. Great farming legends are shared in a screen by Kusumi Morikage (Japanese, c. 1620–1690); as part of his panoramic scene from ancient Chinese lore, he paints the elephants said to have been so inspired by a man's virtue that they bounded down from the mountains to assist with the tilling of his fields.



Spring and Autumn Farming (detail), 1700s. Kō Sūkoku (Japanese, 1730–1804). Japan, Edo period (1615–1868). Pair of six-panel folding screens; ink, light color, gold, and silver on paper; each (mounted): 170.2 x 353.5 cm. Gift of Dr. Norman Zaworski, 2012.72



Tibetan Man's Robe (Chuba) late 1600s. China, Qing dynasty (1644–1911), Kangxi period (1662–1722). Silk, gilt-metal thread, and peacock-feathered thread: satin weave with supplementary weft patterning; 162.6 x 191.8 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2007.216

GALLERIES 240A and 241C

China has been producing silk for more than 4,000 years. Desired and exported all over the world, it was often equal in value to gold. The new gallery display (February 8–August 12) highlights the museum's Chinese textile collection and explores how the use of silk enriched, embellished, and shaped Chinese arts and culture. Textiles played an important role in Chinese diplomacy, with gifts of silk serving to pacify border populations and to maintain balanced power relationships. Over the centuries, the Chinese court endeavored to keep stable relations with powerful Tibetan Buddhists. During the Qing dynasty, the Chinese court began sending gifts of court garments and furnishings to Tibet, where they were transformed into Tibetan-style robes. This magnificent robe for a Tibetan lama or an aristocrat was originally a Chinese imperial wall hanging. Tibetan tailors had cut the wall hanging into 60 separate pieces before reassembling it into a new, bold design. The wearer of such a garment must have impressed bystanders with his striking appearance.